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"DOCTOR WHO"

SERIAL 5M

"SHADA" (W/T)

EPISODE TWO

Producer .....	GRAHAM WILLIAMS
Director .....	PENNANT ROBERTS
Designer .....	VIC MEREDITH
Script Editor .....	DOUGLAS ADAMS
P.U.M. ....	JOHN NATHAN-TURNER
P.A. ....	RALPH WILTON
A.F.M. ....	VALERIE M'CRIMMON
Assistant .....	OLIVIA BAZALGETTE
Costume Designer .....	RUPERT JARVIS
Make-Up Artist .....	KIM BURNS

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TRANSMISSION

Saturday, 26th January, 1980

"DOCTOR WHO" EPISODE TWO 'SHADA'

CAST:

THE DOCTOR                   (+ FILM)  
ROMANA  
K9  
PROFESSOR CHRONOTIS  
CHRIS                       (+ FILM)  
KEIGHTLY  
SKAGRA                     (+ FILM)  
SHIP                       (VOICE ONLY)  
COLLEGE PORTER           (+ FILM)

\* \* \* \* \*

SETS:

Int. Professor's Room.  
Int. Physics Lab.  
Int. Skagra's Spacecraft  
Int. Tardis Main Control.

\* \* \* \* \*

LOCATIONS:

Ext. Field. (Day)  
Ext. Streets (Day & Night)  
Ext. College (Day & Night)  
Ext. Physics Lab (Day & Night)

\* \* \* \* \*

"DOCTOR WHO"

'SHADA'

EPISODE TWO

SUPOSE CAM

Opening  
Titles:

1. INT. PROFESSOR'S ROOM.

(THE DOCTOR  
AND ROMANA  
SITTING  
AMIDST THE  
CHAOS OF  
BOOKS.

THE PROFESSOR  
IS IN THE  
KITCHEN, MAKING  
THE INEVITABLE  
CUP OF TEA.

THEY LOOK AT  
A FEW LAST  
TITLES)

ROMANA: Dictionary.

THE DOCTOR: British Book of Wild Birds.

ROMANA: Alternative Betelgeuse.

THE DOCTOR: The Time Machine.

ROMANA: Chariots of the Gods.

(SHE FLINGS IT  
AWAY IN DISGUST)

THE DOCTOR: No Ancient Law of  
Gallifrey.

ROMANA: Do you really think it is  
important.

THE DOCTOR: It's one of the artifacts  
of Rassilon.

ROMANA: But other than it's historical  
value.

THE DOCTOR: Yes. Each of the artifacts  
was imbued with some power. The  
meanings of most of them have been  
lost, but the power remains. And the  
rituals.

ROMANA: I just mouthed the words like  
everyone else -

THE DOCTOR: What words?

ROMANA: At the Time Academy Induction  
Ceremony - you know - "I swear to  
protect the Ancient Law of Gallifrey -

Tog: { THE DOCTOR: "With all my might and  
main and to the end of  
my days I will with  
{ ROMANA: justice and with honour  
temper my actions and  
my thoughts -"

THE DOCTOR: Pompous lot. All words,  
no actions.

ROMANA: My history books always made  
the old days sound very exciting. I  
loved the stories about Salyavin.

THE DOCTOR: Salyavin! Ah yes, he was  
my hero when I was a boy.

ROMANA: Really Doctor? A great  
criminal your hero?

THE DOCTOR: Well, criminal yes, but  
such style, such flair. Bit like me  
in that respect.

ROMANA: Did you ever meet him?

THE DOCTOR: No no. He was imprisoned  
before I was born.

ROMANA: Where?

THE DOCTOR: I've no idea. (HE CALLS  
OUT) Professor!

PROFESSOR: (OOV) Yes?

THE DOCTOR: Salyavin was a contemporary  
of yours wasn't he? Do you know where  
he was imprisoned?

(CRASH HEARD FROM  
THE KITCHEN.

THE PROFESSOR HURRIES  
IN EXCITEDLY)

PROFESSOR: I've just remembered!

THE DOCTOR: We only just asked you.

PROFESSOR: What?

THE DOCTOR: Where Salyavin was  
imprisoned.

PROFESSOR: Salyavin? I'm not talking  
about Salyavin. Good riddance to  
him. We must find the book.

THE DOCTOR: What do you think we're  
looking for.

PROFESSOR: But I've just remembered.  
There was a young man here earlier.  
Came to borrow some books. He took  
them whilst I was out of the room  
making tea. He might have taken it.

THE DOCTOR: Who was he Professor?

PROFESSOR: Ah! If only I could remember,  
Oh dear, I've got a memory like a ...  
oh dear, what is it I've got a memory  
like? What's that thing you drain rice  
in?

THE DOCTOR: What was his name?

PROFESSOR: Um. Ah. Ermm...

ROMANA: Was he old? Young? Tall?  
Short?

PROFESSOR: I remember! Sieve! That's  
what it is. I've got a memory like  
a sieve.

THE DOCTOR: Professor! Who took the  
book!!

PROFESSOR: Ah, I don't remember his  
name.

ROMANA: Please try.

PROFESSOR: Alright. A... No, it didn't  
begin with A. B? No. C?

2. INT. CHRIS'S LAB. DAY.

(CHRIS AND  
CLARE.

CLARE HAS  
THE BOOK IN  
HER HAND)

CLARE: Feels like paper, smells like  
paper, doesn't behave like paper.  
Plastic?

CHRIS: Not a single polymer in sight.

CLARE: Metal?

CHRIS: No crystalline structure whatsoever.

CLARE: Crystal?

CHRIS: If it is, our Mr. Dalton's  
got a lot of explaining to do. That's  
what I mean. Yes I think it is a  
crystal, no it can't be a crystal.  
Half of it's stable all the time, half  
of it none of the time. It behaves like  
a super-conductor one minute and blows  
up my equipment the next.

CLARE: What's it about?

CHRIS: What?

CLARE: The book. What's it about?



CHRIS: Well I don't know, do I? Reads like a cross between Chinese and algabra.

CLARE: Why don't you ask old whatisname.

CHRIS: Well that's the brooms thing to do I suppose.

CLARE: Is that why you haven't done it yet?

(CHRIS GRINS.

HE GETS HIS  
COAT.

CLARE FILLS  
THE KETTLE AT  
THE SINK)

CHRIS: Make yourself at home.

CLARE: (CHEERFULLY) Thanks.

(CHRIS LEAVES)

3. INT. PROFESSOR'S ROOM. DAY.

(AS BEFORE)

PROFESSOR: M ... N ... O ....

(AFTER EACH LETTER  
HE GIVES A PAUSE,  
THEN SHAKES HIS  
HEAD AS HE GOES  
ON TO THE NEXT)

P ... Parsons, Christopher born 1951  
graduated 1975 Honours Degree in  
Chemistry currently engaged on Post  
Graduate studies in Sigma Particles -

THE DOCTOR: (GENTLY) Where is he now?

PROFESSOR: Physics lab, I should think.  
Turn left at -

THE DOCTOR: Yes, I know. And be  
careful crossing the street, certainly.  
I'll be back in two minutes or so.

(HE CROSSES TO THE  
DOOR.

ROMANA GOES WITH HIM)

(QUIETLY) If I'm not back in an hour,  
both of you get in the Tardis and lock  
the doors. Put out an All Frequencies  
Alarm and wait for the cavalry.

ROMANA: Cavalry?

THE DOCTOR: Never mind.

(HE GOES)

PROFESSOR: More tea, my dear?

ROMANA: Lovely. Two lumps, no sugar.

PROFESSOR: (KINDLY) Don't worry, he'll be alright.

4. INT. SKAGRA'S SPACESHIP.

(AS THE EXTERIOR  
INDICATED, THE  
SPACECRAFT IS  
ULTRA FAST,  
SLEEK AND DEADLY.  
THE INTERIOR IS  
IN THE SAME STYLE,  
COMFORTABLE BUT  
SPARTAN.

SKAGRA ENTERS  
FROM A BULKHEAD  
DOOR. HE IS  
PUTTING HIS TIE  
ON AND DOES NOT  
NEED A MIRROR  
TO DO SO. HE  
PUTS THE JACKET  
ON)

SKAGRA: My appearance?

(HE APPEARS TO  
BE ADDRESSING  
SOMEONE. NO-ONE  
IS THERE. NO  
TRICKERY WITH  
INVISIBLE BEINGS -  
THE WHOLE SHIP  
RESPONDS AS AN  
ENTITY IN ITSELF)

SHIP: Perfectly correct in every detail,  
my lord.

SKAGRA: I am going to retrieve the book.  
I shall return immediately.

SHIP: Very well, my lord.

SKAGRA: Have you disposed of the  
carriion?

SHIP: As you directed, my lord.

(SKAGRA TAKES  
THE DOCTOR'S  
BAG CONTAINING  
THE SPHERE AND  
LEAVES.

THE EXIT DOOR  
OF COURSE OPENS  
OBEDIENTLY AHEAD  
OF HIM)

TELECINE 1:

Ext. Field. Day.

SKAGRA appears in reverse order from his entry into his spaceship and walks towards his car.

Ext. Cambridge Streets. Day.

THE DOCTOR walking briskly along.

CHRIS walking briskly along.  
Both from opposite directions.

At one point the DOCTOR actually steps aside to allow CHRIS to pass.

They do not, of course, recognise each other.

Ext. Porter's Lodge. Day.

SKAGRA approaches.  
The same unsympathetic PORTER is there.

SKAGRA: Is the Professor alone now?

PORTER: (PUNCTILIOUSLY) The Doctor left a short time ago, sir.

SKAGRA goes on his way towards the Professors room without another word.

5. INT. PROFESSOR'S ROOMS. LATE AFTERNOON.

(PROFESSOR COMING  
OUT OF KITCHEN)

PROFESSOR: Oh dear.

ROMANA: What's the matter?

PROFESSOR: I've run out of milk.

ROMANA: I think that's the least of  
our problems.

PROFESSOR: I feel so stupid about  
losing that book.

ROMANA: We'll find it.

PROFESSOR: I hope so. I do hope so.  
You're shivering, are you cold?

ROMANA: No. It's just a feeling.  
The sound of those voices unnerved me.

PROFESSOR: A cup of tea will make you feel better. Ah - no milk of course. I'll just pop out and get some.

ROMANA: I don't think that's a very good idea Professor.

PROFESSOR: Why not? It's the only way I know of getting milk. Short of keeping a cow.

ROMANA: We've got plenty.

(SHE INDICATES THE  
TARDIS)

PROFESSOR: Oh yes, of course. Splendid.

(ROMANA GOES  
TOWARDS AND  
IS ABOUT TO ENTER  
THE TARDIS)

Type forty isn't it? First came out when I was a boy you know. That'll give you an idea of how old I am.

ROMANA: I won't be a moment.

PROFESSOR: Yes you will. One of the main complaints about the type forty was that its kitchens were an intolerable distance from the control chamber.

ROMANA: I've hardly known the Doctor use them anyway.



(ROMANA SMILES  
AT HIM AND GOES  
INTO THE TARDIS.

THE PROFESSOR  
EXAMINES THE  
TARDIS, REMINISCING TO  
HIMSELF)

PROFESSOR: Salyavin. Yes. Good  
riddance to him. Good riddance.  
Pah! Undergraduates.

(THIS LAST IS  
IN RESPONSE TO  
THE BABBLE OF VOICES  
WHICH IS NOW AUDIBLE  
OUTSIDE THE ROOM.

THERE IS A  
KNOCK ON THE DOOR)

Come in!

(HE AUTOMATICALLY  
HEADS TOWARDS  
THE KITCHEN AS  
PER USUAL.

AS SKAGRA ENTERS  
CARRYING HIS  
BLACK BAG)

(OFF) Have to be lemon tea I'm  
afraid. No milk at the moment.  
Girl's gone to get some.

(THE BABBLE  
OF VOICES GETS  
RATHER LOUDER  
AS SKAGRA UNCLIPS  
HIS BAG)

How many of their are you for  
heaven sake? I haven't got many  
cups.

(SKAGRA REMAINS  
IMPASSIVE.

NOT GETTING ANY  
REPLY, THE PROFESSOR  
RE-ENTERS,  
HE IS SLIGHTLY  
CHILLED BY  
SKAGRA'S PRESENCE)

SKAGRA: Professor Chronotis.

PROFESSOR: Who are you?

SKAGRA: I have come for the book.

PROFESSOR: Book? What book?

SKAGRA: You know what book. The  
Book.

PROFESSOR: I don't know what you're  
talking about. I don't have any  
book. That is I have lots of books.  
What book do you want.

SKAGRA: The book you took from the  
Panopticon Archives.

PROFESSOR: What do you know of the  
Panopticon?

SKAGRA: The Book Professor! You  
are to give it to me.

PROFESSOR: On whose instructions?

SKAGRA: Mine Professor.

PROFESSOR: Who are you?

SKAGRA: My name does not concern you. Give me the book.

PROFESSOR: I don't know where it is.

SKAGRA: If you will not give me the information voluntarily I will ... deduct it from you. I am sure there is much else in your mind that will of interest to me.

(HE HOLDS OPEN  
THE BAG.

THE BLACK SPHERE  
FLOATS UP  
OUT OF IT.

IT BEARS DOWN  
ON THE PROFESSOR)

PROFESSOR: What are you doing?  
No ... No!

(THE SPHERE  
ATTACHES ITSELF  
TO THE PROFESSOR'S  
FOREHEAD.

TOGETHER THEY  
COLLAPSE)

SKAGRA: Do not fight it Professor.  
Do not fight it or you will die!

TELECINE 2:

Ext. Physics Lab.  
Cambridge. Early Evening.

The DOCTOR approaches  
the Physics laboratories.

He enters.

END TELECINE 2.

- 19/2 -

6. INT. DOOR LEADING INTO CHRIS  
PARSONS'S LABORATORY.

(THE DOCTOR  
KNOCKS ON THE  
DOOR AND ENTERS)

- 19/2 -

7. INT. CHRIS PARSON'S LABORATORY.

(CLARE IS  
THERE WORKING  
WITH THE  
EQUIPMENT)

THE DOCTOR: Hello. I'm looking  
for Chris Parsons.

CLARE: You've just missed him I'm  
afraid.

(SHE HAS THE  
BOOK BESIDE  
HER)

THE DOCTOR: Aha.

CLARE: Can I give him a message?

THE DOCTOR: This isn't yours.

CLARE: No. It is yours?

THE DOCTOR: It belongs to some  
friends of mine.

CLARE: Strange book.

THE DOCTOR: Strange friends. And  
careless. Strangely careless. Why  
did you take it?

CLARE: I didn't.

THE DOCTOR: I know.

CLARE: Look, what is all this about?

THE DOCTOR: What's what about?

CLARE: This book.

THE DOCTOR: Have you read it?

CLARE: Hardly. The writing looks more like an explosion in a spaghetti tree.

THE DOCTOR: (SLIGHTLY TAKEN ABACK)  
Like what?

CLARE: Where does it come from?  
What's it made of? Why did it make the spectrograph blow up?

THE DOCTOR: It did that?

CLARE: Yes.

(THE DOCTOR  
STARES AT IT.  
THEN BACK TO CLARE)

THE DOCTOR: Hello, I'm the Doctor.  
You're ...?

CLARE: Clare. Clare Keightley.

THE DOCTOR: Can I have a look at  
your spectrograph?

8. INT. TARDIS. MAIN CONTROL.

(ROMANA ENTERS  
FROM ANOTHER  
CHAMBER, CARRYING  
A BOTTLE OF MILK.

SHE WALKS STRAIGHT  
TO THE CONSOLE  
AND STARTS TO OPEN  
THE DOORS.

THEN SHE CHANGES  
HER MIND)

ROMANA: K9?

(K9 COMES  
INTO VIEW)

Mistress?

ROMANA: Do you want to come out  
and be useful? This doesn't seem  
to be just a social visit after all

K9: Affirmative Mistress. My  
function is to assist you.

ROMANA: Well you can tell me how  
old this milk is for a start.

K9: SNIFFING THE BOTTLE) It  
has been in the stasis preserver  
for only thirty years. It is perfectly  
fresh.

ROMANA: Good. Come on, I'll  
introduce you to the Professor.



9. INT. PROFESSOR CHRONOTIS'S ROOMS.

(SKAGRA HAS GONE.

THE PROFESSOR IS  
LYING APPARENTLY DEAD  
ON THE GROUND.

THE ROOM IS IN A  
FAR GREATER MESS  
THAN BEFORE.

ROMANA AND K9 COME  
OUT OF THE TARDIS.  
THE PROFESSOR ISN'T  
IN THEIR IMMEDIATE LINE  
OF VISION.

ROMANA TURNS TO  
CLOSE THE TARDIS  
BEFORE SCENE HAS CHANCE  
TO SINK IN)

ROMANA: I've got the milk!

(SHE TURNS AND  
REGISTERS THE  
SCENE)

**Professor!**

(SHE STOOPS DOWN  
BESIDE HIM TO  
EXAMINE HIM.

THERE COMES A  
KNOCK AT THE DOOR.

SHE LOOKS UP  
IN ALARM)

ROMANA: (ANXIOUSLY) Who is it?

(ENTER CHRIS  
PARSONS)

CHRIS: It's me. I just came back  
to ...

(THE SCENE  
REGISTERS)

What's happened? Is he alright?

ROMANA: I don't know. I think he's  
dead.

K9: Negative Mistress. He is alive  
but he is in a deep coma.

CHRIS: But what's happened to him?

K9: Processing data.

ROMANA: (TO CHRIS) Do you know him?

CHRIS: Hardly at all. He just lent  
me a book.

ROMANA: A book! That's what we've  
been looking for! Are you whatsisname,  
Chris Parsons?

CHRIS: Yes.

ROMANA: Have you got it - the book?

CHRIS: No. I left it back at the Lab.  
I couldn't understand -

ROMANA: Isn't the Doctor with you?

CHRIS: Well I didn't know the Professor was ill.

ROMANA: No, the Doctor.

(CHRIS LOOKS  
PUZZLED)

K9: Mistress. The Professor has been subjected to psycho active extraction.

ROMANA: Will he be alright?

K9: Physical prognosis fair. Psycho prognosis uncertain.

CHRIS: Is that a robot dog?

ROMANA: Yes.

CHRIS: Neat.

(ROMANA IS SLIGHTLY  
PUT OUT BY THE FACT  
THAT CHRIS ISN'T  
MORE ASTONISHED)

ROMANA: K9, you said psycho active extraction?

K9: Affirmative Mistress. Someone has stolen part of his mind.

CHRIS: What did your dog say?

K9: Part of his mind has been stolen. His attempts to resist have caused severe cerebral trauma. He is weakening fast.

CHRIS: Is this all for real?

ROMANA: Do you want to be useful?

CHRIS: Well, if I can.

ROMANA: Go and get the medical kit out of the Tardis.

CHRIS: The ...?

ROMANA: Over there. Go in, first door on the left, down the corridor, second door on the right, large white cupboard opposite the door, metal case top shelf.

(CHRIS BOGGLES)

CHRIS: I thought you were pointing at the Police box.

ROMANA: I was.

CHRIS: But ...

ROMANA: Please get it.

(CHRIS SHAKING HIS  
HEAD GOES OVER TO  
THE TARDIS, PUSHES  
THE DOOR OPEN  
AND STEPS IN.

HE INSTANTLY STEPS OUT  
AGAIN, BOGGLING HE LOOKS  
ROUND THE SIDES OF THE  
TARDIS)

Hurry up! (cont ...)

(HE RE-ENTERS)

ROMANA: (cont) Professor? Can you hear me? Professor?

K9: Mistress. His mind has gone.

ROMANA: You just said part of it.

K9: Affirmative. The part that is left is totally inert.

ROMANA: Professor!

K9: No response Mistress.

(CHRIS STEPS OUT OF  
THE TARDIS WITH THE  
MEDICAL KIT)

CHRIS: How do you ... have you got a patent for that thing?

ROMANA: Have you got the kit?

CHRIS: Here.

(SHE OPENS THE CASE  
AND TAKES OUT A  
SORT OF COLLAR  
TYPE AFFAIR THAT SHE PUTS  
ROUND THE PROFESSOR'S  
NECK. LIGHTS  
FLASH ACROSS IT)

What are you doing to him?

ROMANA: He's breathing and his hearts beating so his autonomic brain is still functioning. This collar can take over those functions and leave his autonomic brain free.

CHRIS: What good'll that do?

ROMANA: He should be able to think with it.

CHRIS: Think with his autonomic brain? The human brain doesn't work like that. The different functions are ...

ROMANA: The Professor isn't human.

CHRIS: Ah.

10. INT. CHRIS PARSON'S LAB. EVENING.

(THE DOCTOR IS EXAMINING  
THE DAMAGED SPECTROGRAPH.

CLARE HOVERING  
ROUND HIM)

THE DOCTOR: The Book must have stored  
up vast amounts of sub atomic energy  
and suddenly released them when the  
machine was activated. Does anything  
strike you about that?

CLARE: What?

THE DOCTOR: It's a very odd way for a  
book to behave.

(HE PICKS UP THE BOOK  
AND EXAMINES IT)

CLARE: I would ~~have~~ thought that  
was obvious.

THE DOCTOR: Never underestimate the  
obvious.

CLARE: But what does that tell us?

THE DOCTOR: Nothing. Obviously.

CLARE: Well?

THE DOCTOR: So obviously it was meant  
to tell us nothing. Exactly the  
opposite function of a book  
Therefore ...

CLARE: Yes?

THE DOCTOR: It isn't a book.

CLARE: Then what is it?

(A TELETEXT SUDDENLY  
CHATTERS TO LIFE)

THE DOCTOR: What's that?

CLARE: Should be the results of  
a carbon dating test we ran on it.

(CLARE TEARS OFF  
THE STRIP OF PAPER)

(ASTONISHED) Twenty thousand years!  
It's twenty thousand years old Doctor!

(THE DOCTOR PEERS AT  
THE BOOK, THEN AT  
THE TELETYPE)

THE DOCTOR: Look at that.

CLARE: What?

THE DOCTOR: A minus sign. Minus  
twenty thousand years.

CLARE: What does that mean?

THE DOCTOR: Not only is this book not  
a book, but time is running backwards  
over it. I think I'd better return it  
as soon as possible. Don't you?



11. INT. SKAGRA'S SHIP.

(SKAGRA IN FRONT OF  
THE SCREEN. NEXT TO  
THE SCREEN IS A SMALL  
VERSION OF THE CONE  
FROM THE BEGINNING OF  
EPISODE ONE. THE  
SPHERE IS SITTING ON  
TOP OF IT)

SKAGRA: Playback!

(ON THE SCREEN WE  
SEE PROFESSOR'S POV  
OF SKAGRA FROM THEIR  
CONFRONTATION)

Further back.

(THE PICTURE DISTORTS  
AND IS REPLACED BY A  
PROFESSOR'S POV OF  
THE DOCTOR AND ROMANA  
IN HIS ROOM.

THE PICTURE IS LARGELY  
CLEAR, BUT THE DOCTOR  
AND ROMANA ARE HEAVILY  
BLURRED AND DISTORTED.

THEIR FACES ARE  
UNRECOGNISABLE.

SKAGRA ANNOYED BY THIS)

Trace memories of the Book. (cont ...)

(WE SEE THE POINT  
AT WHICH CHRIS PARSONS  
FIRST CAME INTO THE  
ROOM, BUT THE PICTURE  
OF CHRIS IS TOTALLY  
OBLITERATED)

SKAGRA: (cont) He had great mind  
control. Find any trace of the book  
at all!

(THE PICTURE BEGINS  
TO BREAK UP  
COMPLETELY)

A brave man. The effort will almost  
certainly prove fatal.

12. INT. PROFESSOR CHRONOTIS'S ROOMS.

(AS BEFORE)

ROMANA: The collar is functioning.  
Is there any trace of conscious  
thought in his mind K9?

K9: Too early to tell mistress.  
Another few seconds.

CHRIS: Good.

ROMANA: What do you mean good?

CHRIS: When you work as a scientist  
you don't always know where you're  
going, or that there is even anywhere  
to go, that there aren't going to be  
big doors that stay permanently shut  
to you. But I look at all this stuff  
of yours and I know that a lot of things  
that seem impossible are possible. So  
good. I take it that you're ...

ROMANA: Romana.

CHRIS: No, I mean that you're ... not  
from Earth.

K9: Mistress. The Professor's  
condition is rapidly deteriorating.

ROMANA: Isn't there anything we  
can do?

K9: Negative Mistress, the condition  
is terminal.

ROMANA: But is he thinking? Can he hear us?

K9: There is very slight conscious thought taking place.

ROMANA: Can he talk?

K9: Negative. The speech centres of the brain are inoperative.

CHRIS: Well your collar was a nice idea but ...

ROMANA: Shhh!! Wait a minute.

(SHE PUTS HER HEAD  
DOWN ON THE  
PROFESSOR'S  
CHEST)

K9, can you amplify his heart beat?

K9: Affirmative Mistress.

(HE PUTS HIS PROBE ON  
THE PROFESSOR'S CHEST.  
WE HEAR HIS HEART  
BEAT.

IT IS QUITE FAST  
AND VERY IRREGULAR)

ROMANA: Brilliant!

CHRIS: What?

ROMANA: The Professor is a brave and clever man. Listen.

CHRIS: I don't understand.

ROMANA: He can't talk, but he's interfering with the collar. He's beating his heart in Gallyfrayan morse! I can hear you Professor. What do you want to tell us?

(THE HEART BEATS PAUSE  
VERY BRIEFLY,  
THEN STARTS AGAIN.

ROMANA SPELLS IT OUT  
TO HERSELF)

"Beware ... the ... sphere ... Beware  
... Skagra ... Beware ... Shada ..."

(THE BEATS GRIND  
TO A HALT)

K9: He is dying Mistress.

ROMANA: Professor!

K9: All life function has now ceased mistress. The Professor is dead.

TELECINE 3:

Ext. A deserted back  
Street in Cambridge.  
Night.

THE DOCTOR is hurrying  
along clutching the book.  
He becomes aware of the  
sound of the thin babble  
of voices.

He looks around  
apprehensively. He turns  
a corner.

There, standing in the  
pool of light beneath a  
street light is SKAGRA.  
The bag is beside him on  
the ground. He holds the  
sphere in front of him in  
one hand.

THE DOCTOR stops.

THE DOCTOR quickly slips  
his hand with the book  
under his coat.

SKAGRA: Doctor.

THE DOCTOR: (NERVOUSLY) Yes, Who are  
you?

SKAGRA: I am Skagra. I am the one who  
wants the Book.

THE DOCTOR: Ah well, you can't have  
it I'm afraid. I've hidden it.

SKAGRA: (MOCKINGLY) Hidden it?

THE DOCTOR: Yes. I will be taking it to a place of safety.

SKAGRA: Where?

THE DOCTOR: Oh just a little place I have in mind.

SKAGRA: Doctor, you will give to me everything you have in your mind... Your mind shall be mind!

The sphere rises and floats towards THE DOCTOR unhurriedly.

THE DOCTOR BACKS AWAY.  
The sphere continues towards him. THE DOCTOR turns. He starts to run. The sphere moves after him at the same pace, inexorably.

SEQUENCE as directed, down deserted streets. However THE DOCTOR twists and turns, the sphere is there behind him.

The sphere is simply allowing him to exhaust himself.

At one point, halfway through the chase, THE DOCTOR stumbles, causing him to drop the book. He doesn't realise this till he has gone on a few more paces. He glances back, sees it, and for a moment debates with himself going back to get it, but the sphere presses on implacably after him. He has to continue running.

After he has passed into a new street we CUT BACK to see SKAGRA picking up the book with a quite smile of triumph.

THE DOCTOR, attempting to shake off the pursuing sphere turns into a small street.

It turns out to be a blind alley.

He runs to the end. There is no other way out.

He makes a hopeless attempt to scale the high wall at the end.

He drops down again, and turns to face the on coming sphere.

END TELECINE 3.

SUPOSE CAM      End  
                    Credits:

FADE OUT